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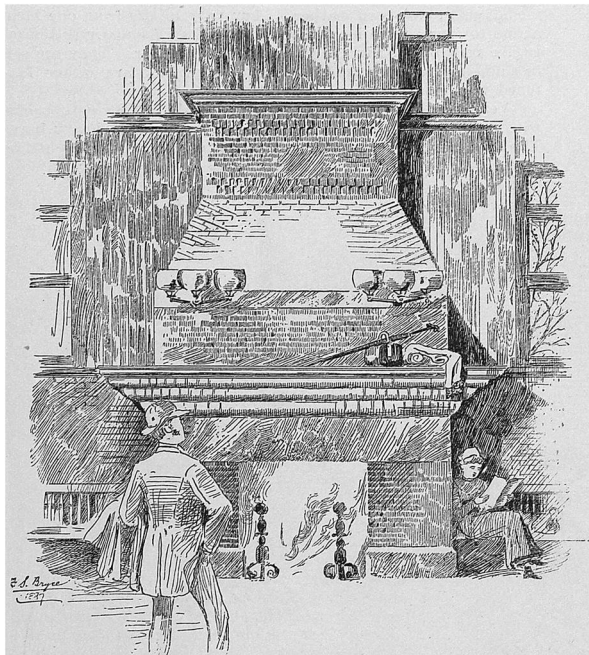
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THE DECORATOR AND FURNISHER.

ness. The successful practice of Romanesque exacts the highest gifts, a genius which can easily attain to repose, dignity, elegance, truth. This successful practice, therefore, involves the survival of the fittest among architectural designers and the extermination of the mediocre and vulgar. This is the consummation



FIREPLACE IN RAILWAY STATION, SOUTH FRAMINGHAM, MASS.
H. H. RICHARDSON, ARCHITECT.

which true lovers of American art most devoutly wish. Welcome the style which shall force our designers back upon themselves, which shall destroy and create artists on their proper merits. We owe our thanks to Vitruvius and to the apostles of the cinquecento; but we have little further need of their architectural cook-books. We have outgrown the classic ritual, just as we have emerged from certain chrysalis states in religion and politics, states which were part of our social development, but by no means the consummation of our growth.

A hint that it is time to diminish the exaggerated importance at present given to the five orders in the course of study laid down for architects, will probably evoke indignant protest; yet we think it seasonable to begin a movement in art education analogous to that which is now directed against the predominance of the dead languages in colleges. The chief argument for the tramping of students is in both cases that refinement is imparted; and in the case of art it can be rejoined that students shall derive these same benefits from the painstaking study of architecture from the sixth to the thirteenth century, with the added advantage of acquiring that sense of composition and decoration which is of the first importance to the modern designer, and which he can never imbibe from classic models. The builders of Arles, of Laon, of Chartres or Perigueux, of Salisbury, Lucca, Geluhausen, had we know, precious little means of learning how to profile the orders *selon vignole*, yet they were a grand race, and their spirit, Romanesque or Gothic, is a far worthier, more fraternal inspiration for us than the Medean unchangeableness and implacable nullity of the modern classic.

REPOUSSE WORK.

IT is always of interest to learn the processes by which artistic results are attained. In repoussé work, of which one great merit is beauty of line and graceful contour of the relief lines, the first step is to mark the design on a sheet of metal, then to apply the hammer from the opposite side to project the general masses of the ornament, this grouping being followed by the execution of the details, involving besides the use of hammers, punches and finely constructed finishing tools of many and curious shapes. Should the article be a vessel of any description it is filled with a cement of pitch and resin to render its shell sufficiently resistant. Some fine gold and silver repoussé work of olden time is famous for such a thinness of metal as to require extraordinary skill in manipulation. The illustration of a silver

dish on another page was done in pitch by a pupil of the Woman's Institute of Technical Design. It is in high relief and is a beautiful piece of workmanship.

NEW AND POPULAR CHAIRS.

A SPECIAL fancy seems to prevail in the item of chairs. The demand for fancy and novel styles and for odd pieces seems to have become general, and manufacturers are using their utmost powers to place attractive, practical and beautiful patterns on the market.

Whether in solid wood, upholstered, or leather finish, or in any one of the score or more of designs that are seen in first class establishments, there is a steady and imperative demand for these goods, and any novelty is hailed with delight by dealers and the general public, who never fail to appreciate any thing that is really handsome and artistic.

Among the extreme novelties are chairs in all over stuffed styles in plush, modeled in the form of shells. The back is laid in "pipes" (as the upholsterer calls them), that gradually taper away from about three inches wide at the top of the chair to not more than an inch wide at the seat. These pipes follow the line of the inner portion of the chair, and when they reach that portion where the straight arms come, they are less tapering and more in the form of soft cushions. The seat is finished in similar pipes, which are also tapered to points that nearly meet at the back, the effect being somewhat like an open fan. The outside of the chair is entirely covered in plush, the edges are finished by a narrow furniture gimp in silk. No part of the frame is visible, and only a few inches of the legs, which are of mahogany, and have casters in brass or nickel plate. Some idea of the elaborateness of such a chair may be imagined from the fact that six yards of plush are necessary to cover an ordinary sized side chair, and several days time of the most expert workman is required to cover it. When finished one of these chairs costs about \$80 to \$75 in the small size.

Another style is all over stuffed, the border around the chair back being entirely of the fine tufting known to the trade as "biscuit" finish. The effect is produced by small plaits so laid as to permit a deep indentation, in which is placed a tiny button or tuft. The name comes from the resemblance of the finished surface to a pan of small biscuits as the cook takes them from the oven. The new work of this sort is much closer and finer than any heretofore used, and the finished piece is very attractive indeed. The pipe and biscuit styles are preferred for the highest grade of goods, the former for the entire piece, the latter in plush or satin for borders around plain seats and backs of rich tapestry.

A most curious design for a chair is in the form of the prow of an ancient galley. The back runs up to a high point somewhat like a figure head. The sides are in spindle work, supporting a square rail that curves from the middle of the front up over the arm corners, and to the back in points against the sides of the straight bar or post that rises from the back of the seat in a slight outward angle. The lower portion of the chair is somewhat in the shape of a half circle. The legs are convex bars, with carved ends that serve as feet. From back to front extend elaborately carved cross bars; the body of the chair rests upon scroll shaped sections which, like the centre piece in the back, is handsomely carved. The seat is done in plush in biscuit tufting, which extends some distance up the back. This is decidedly attractive and unique.

An exceptionally beautiful design is called the Shakespeare chair. It is in solid mahogany, the back in square spindle work, the bottom made in cross bars joined underneath the seat and curving outward to form legs. The style is a decided favorite. The horse shoe chair is also popular. The back and seat are in horse shoe shape, the edges is finished with nails, the heads covered with plush. Underneath the seat are cross bars, supporting a horse shoe carved from wood.

Another design has a round seat and back. The seat is cushioned with plush in the fan shaped pipes before described. The back is of wood. There is a wide curved rail, with a slight rise at the back. There are heavy corner posts and a very slender bar about four inches above the seat, supported by carved lyre shaped posts. Between this and the wide top rail are elaborately carved wreaths, one in the middle of the back and one on either side. Light spindles in spiral turning are set between the wreaths. This chair has six legs, each curving sharply out from the edge of the chair seat, then curving in and finished with lions' feet. From each leg spindles run to a carved ornament underneath the chair seat. There are no rungs connecting the legs, but all are supported by the spindles from the carved centre.

A pretty chair has a square seat upholstered in watered or moire plush. The peculiarity of this design is that the seat is set cornerwise and a circular railing passes half way around the

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chair from diagonal corners. The rail is supported by elaborate spindles in various styles of turning. The corner posts are square and plain at the bottom and handsomely carved between the top rail and the seat.

The style known as corner chairs is shown in some rather pretty designs, although not radically new. They are somewhat larger, some of the designs being more like a miniature sofa than a chair. They are done in all over covered style and with carved frames, many of them very elaborate.

Very heavy, massive library chairs in antique oak are shown. They are usually covered with leather and edged with brass buttons. Some very pretty effects are produced with solid leather buttons, that are either set around the edge over a leather gimp or used in biscuit work. This is, however, less popular just now

Side chairs have carved backs and frames and leather seats. Some of these have large leather medallions set in the backs.

A promised novelty is a chair with cover embossed in imitation of the old time flag bottom chair. The seat and medallions in the back will be of leather framed in mahogany.

A favorite line of these goods shows the backs set with small medallions in embossed leather. They vary in size from one inch across to four or five inches for chair backs. As many as ten or twelve may be used in the back of a single chair. They are set in sunken places prepared to receive them, and are either fastened with small tacks or securely cemented.

Very elegant library side chairs are made with straight backs with a very large embossed design framed in with heavy bars. The seat matches in design, the leather comes over the outside



PLAQUE, EXECUTED IN SILVER, BY MISS ELIZABETH BRANDE, PUPIL OF THE WOMAN'S INSTITUTE OF TECHNICAL DESIGN, NEW YORK

than the plainly put on style with embossed pattern on seat, arms and back.

A specially elegant chair is of quartered oak. The entire side of the chair is of one piece. The wood is nearly three inches thick, and is finished in scroll work and fancy patterns elaborately hand carved. The bars that support the seat and the entire back, which is a carved frame with handsome top, are morticed in to the side pieces. A carved section extends from the seat to the floor across the back. The front is open, the bar across the front of the seat being elaborately carved. The chair is covered in embossed dark olive leather in fancy pattern, framed in by bands of plain stamping; the edges have solid leather buttons of the same shade set close together.

of the frame and is turned in a square fold at the corners and brought down to the lower edge of the frame, where it is fastened with fancy brass headed tacks.

Whist chairs are new. They are slender and stylish, "long waisted," a dealer remarked. They have the seats covered in leather. The backs are very high and are of carved panels and spindle work.

Rattan chairs are specially popular. They come in all sizes, shapes and finishes. They are durable and stylish, and many ladies run fancy colored ribbons in the meshes and tie them with large bows. This is particularly stylish for summer use, and many cottages are almost altogether furnished with rattan with interwoven ribbons.